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DOUBLE SCALLES

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NOVELLO, EWER AND CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

DOUBLE SCALES

SYSTEMATICALLY FINGERED

A SUPPLEMENT TO ALL EXISTING PIANOFORTE SCHOOLS

BY

FRANKLIN TAYLOR.

PRICE ONE SHILLING.



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DOUBLE SCALES SYSTEMATICALLY FINGERED.

The fingering of double scales, as given in the various pianoforte schools, exhibits a remarkable amount of diversity, no two teachers agreeing entirely as to the fingering of all the scales, and no single one appearing to follow any definite and recognisable system throughout all the keys. This want of uniformity adds greatly to the difficulty of acquiring a fluent execution in scales of thirds and sixths, since, in addition to the large amount of practice they require, a very considerable time has to be devoted to the endeavour—not always successful—to commit to memory the fingering proper to each scale. It is probably on this account that the practice of this essential branch of pianoforte *technique* is frequently neglected by students.

The present system is designed to lessen the difficulties alluded to by establishing regular principles of fingering; at the same time giving the order in which the scales may be progressively and most advantageously studied. It is based upon the proposition that, since the right and left hands are the exact counterparts of each other, but reversed, so the fingering which is good for one hand must be good for the other, but in the reverse direction, the right hand executing ascending, that which the left hand executes descending, and *vice versa*.

MAJOR SCALES. THIRDS AND SIXTHS.

The fingering of a right-hand scale having a given number of sharps corresponds to that of a left-hand scale having the same number of flats, and *vice versa*. For the fingering to be precisely similar, the hands must move in contrary directions. For example: If the following two scales are played together, the black and white keys will be found to follow each other in the same order, and the same fingering will be used in both hands.

Scale of G, one sharp, R. H.

Scale of F, one flat, L. H.

SCALES IN THIRDS.

The fingering of scales in thirds depends on the place of the little finger, which occurs once in each octave, accompanied by the 2nd finger; the remaining notes are played with $\frac{2}{4}$ and $\frac{3}{1}$ alternately.

RULE for R. H. SHARP and L. H. FLAT keys (as far as five sharps and five flats respectively):
The little finger falls on the fifth degree in the right hand, and on the sixth degree in the left.

Order in which the scales are to be studied.

N. B. Right-hand scales to begin ascending, with the thumb on the key-note; left-hand scales to begin descending, with the thumb on the third of the key.

Key.	Hand.	Little finger on
G	R	D 5 th degree
F	L	D 6 th "
D	R	A 5 th "
B \flat	L	G 6 th "
A	R	E 5 th "
E \flat	L	C 6 th "
E	R	B 5 th "
A \flat	L	F 6 th "
B	R	F \sharp 5 th "
D \flat	L	B \flat 6 th "

The full notation of the above scales is as follows, but the student is strongly recommended to commit both rules and tables to memory, that the scales may be practised without book, and the full attention given to the position of the hands.

Scale of G. Right Hand.



Scale of F. Left Hand.



Scale of D. Right Hand.



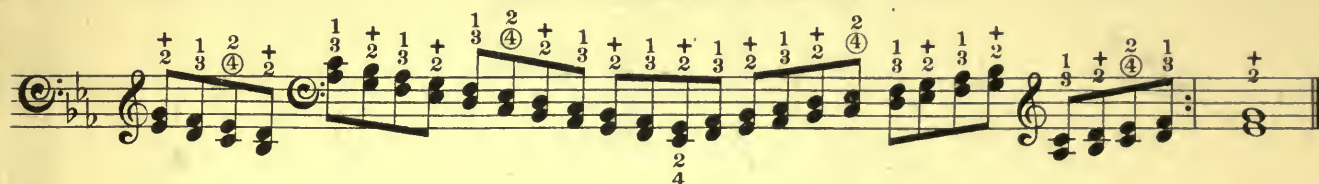
Scale of B \flat . Left Hand.



Scale of A. Right Hand.



Scale of Eb. Left Hand.



Scale of E. Right Hand.



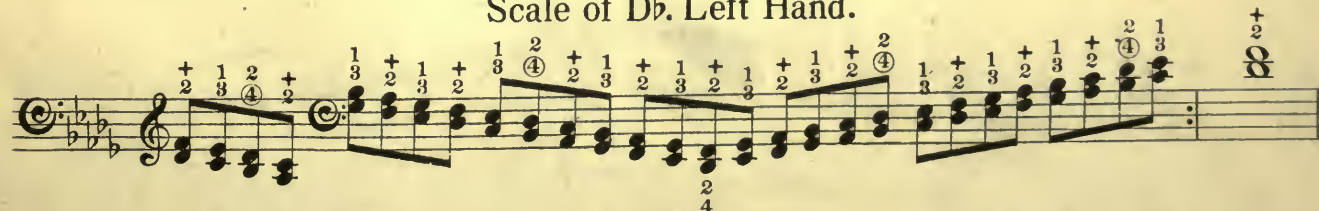
Scale of Ab. Left Hand.



Scale of B. Right Hand.



Scale of Db. Left Hand.



In the above scales, the little finger may, if preferred, be used instead of the second, on the highest note in the right hand, and the lowest in the left.

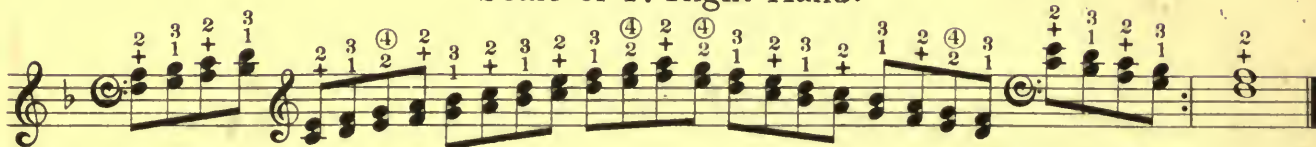
RULE for R. H. FLAT and L. H. SHARP keys (as far as six flats and six sharps.)

The little finger falls on G in the right hand, and on A in the left.

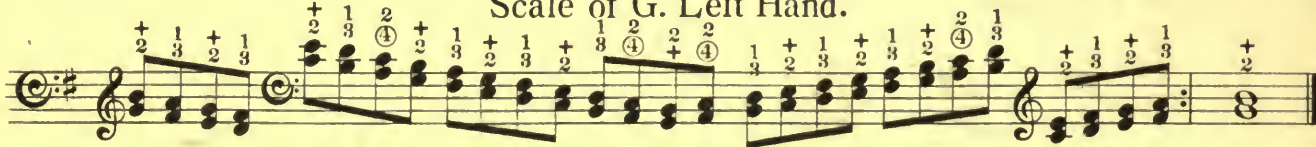
Order of study.

Key.	Hand.	Little finger on
F	R	G
G	L	A
B \flat	R	G
D	L	A
E \flat	R	G
A	L	A
A \flat	R	G
E	L	A
D \flat	R	G \flat
B	L	A \sharp
G \flat	R	G \flat
F \sharp	L	A \sharp

Scale of F. Right Hand.



Scale of G. Left Hand.



Scale of B \flat . Right Hand.



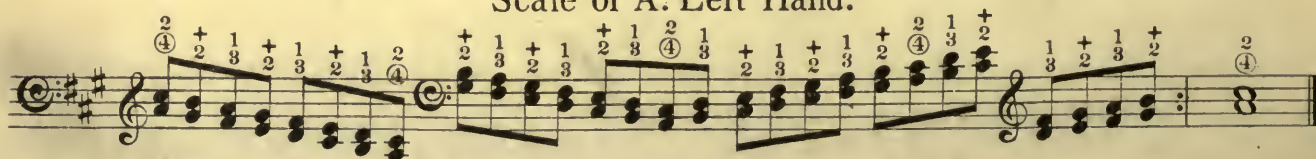
Scale of D. Left Hand.



Scale of E \flat . Right Hand.

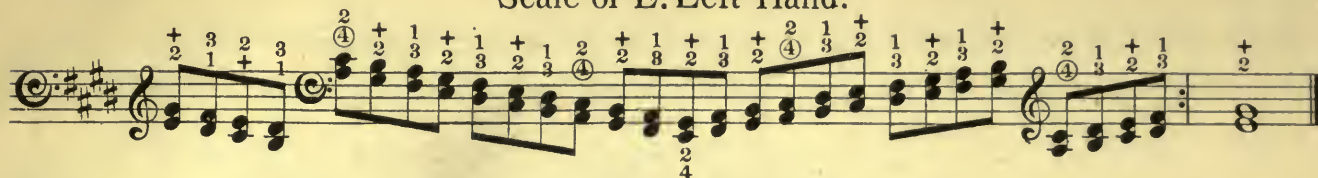


Scale of A. Left Hand.

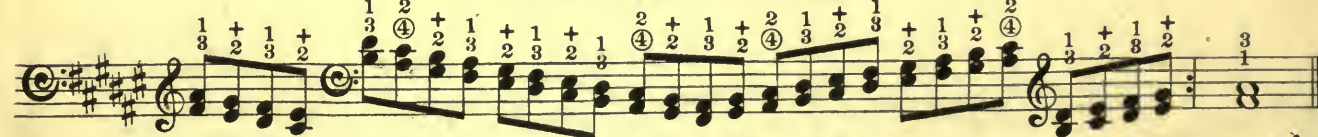


Scale of A \flat . Right Hand.

Scale of E. Left Hand.

Scale of D \flat . Right Hand.

Scale of B. Left Hand.

Scale of G \flat . Right Hand.Scale of F \sharp . Left Hand.

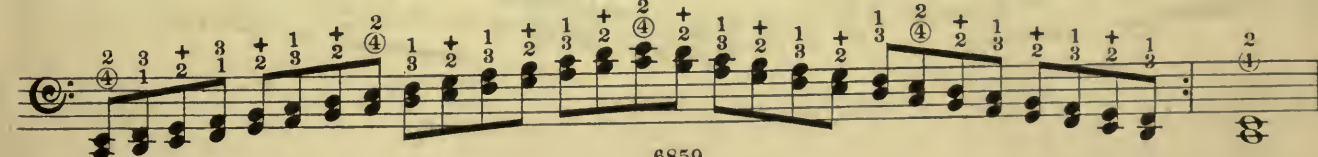
In the scales of A \flat , R. H., and E, L. H., the little finger may, if preferred, be used instead of the second, on the highest note in the right hand, and the lowest in the left.

The scale of C having no black key, the place of the little finger is immaterial. It is usually made to fall on G in the right hand, and on C in the left.

Scale of C. Right Hand.



Scale of C. Left Hand.



SCALES IN SIXTHS.

The fingering of scales in sixths depends upon the place of the second finger, which occurs once in each octave, accompanied by the thumb; the remaining notes are played with $\frac{3}{4}$ and $\frac{4}{1}$ alternately.

RULE for R. H. SHARP and L. H. FLAT keys (as far as five sharps and five flats.)

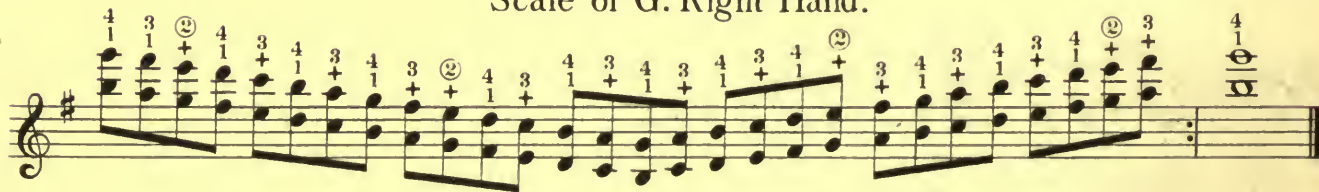
The second finger falls on the sixth degree in the right hand, and on the fifth degree in the left.

Order of study.

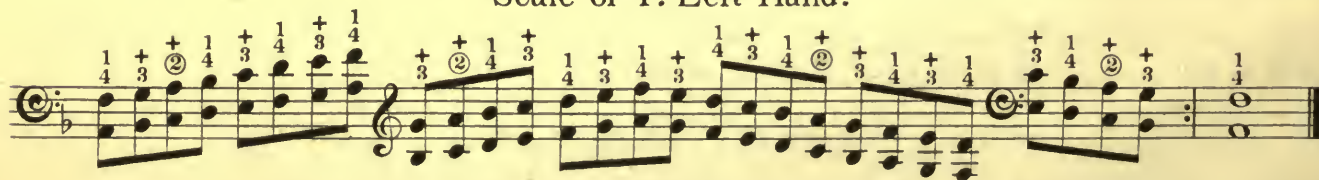
N.B. Right-hand scales to begin descending, with the little finger on the key-note; left-hand scales to begin ascending, with the little finger on the third of the key.

Key.	Hand.	Second finger on
G	R	E 6 th degree
F	L	C 5 th „
D	R	B 6 th „
B \flat	L	F 5 th „
A	R	F \sharp 6 th „
E \flat	L	B \flat 5 th „
E	R	C \sharp 6 th „
A \flat	L	E \flat 5 th „
B	R	G \sharp 6 th „
D \flat	L	A \flat 5 th „

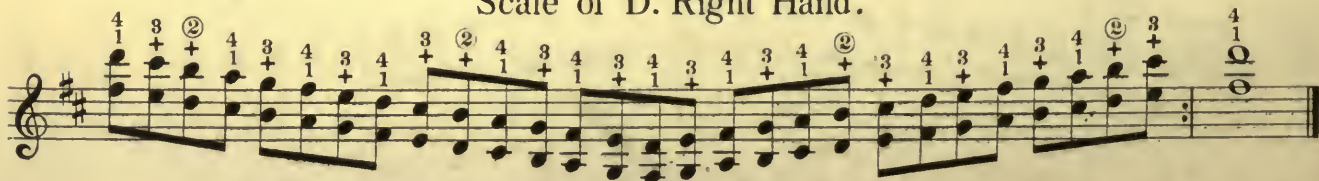
Scale of G. Right Hand.

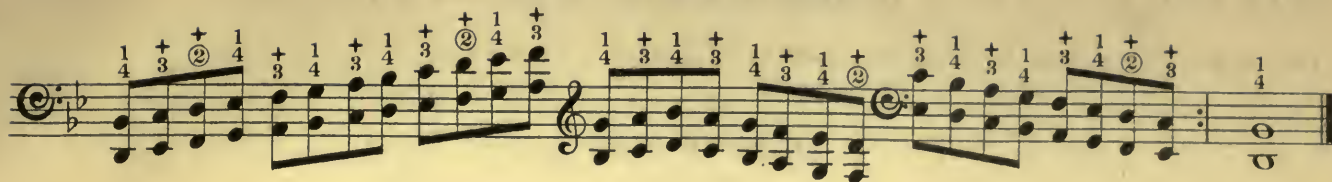


Scale of F. Left Hand.

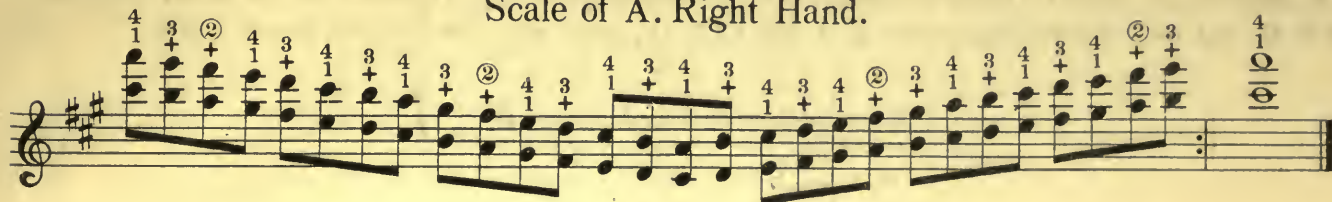


Scale of D. Right Hand.

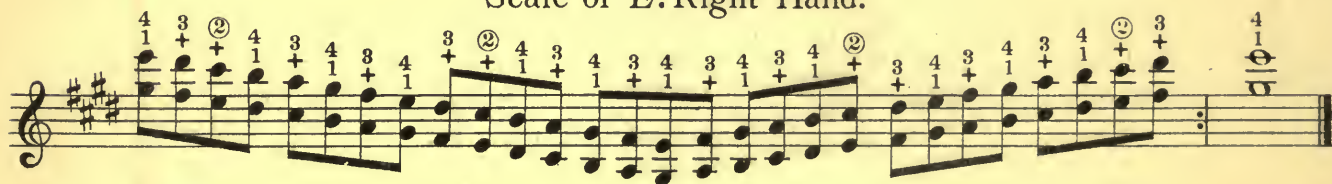
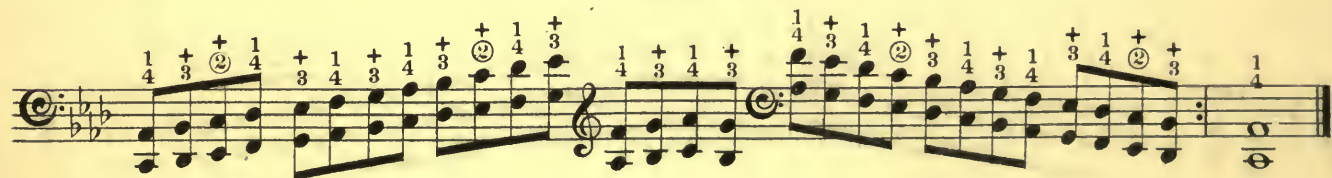


Scale of B \flat . Left Hand.

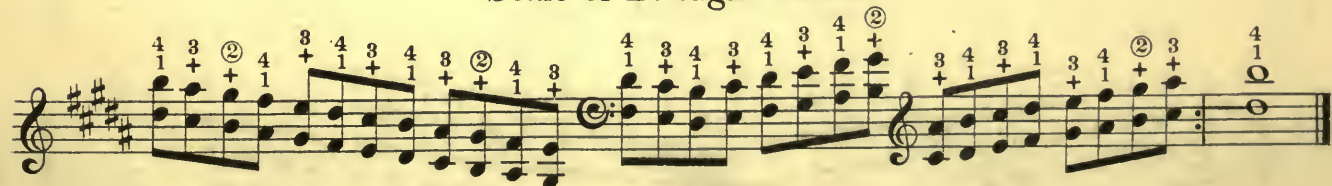
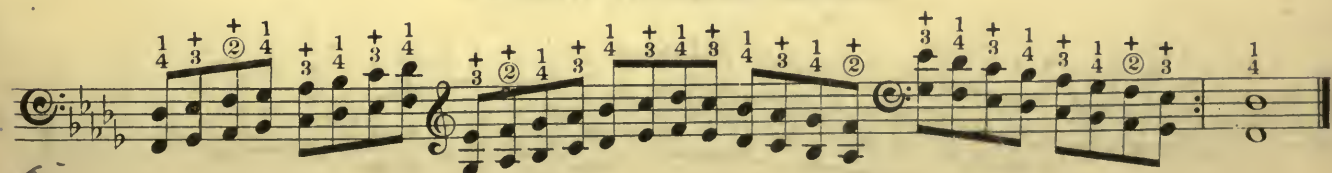
Scale of A. Right Hand.

Scale of E \flat . Left Hand.

Scale of E. Right Hand.

Scale of A \flat . Left Hand.

Scale of B. Right Hand.

Scale of D \flat . Left Hand.

RULE for R. H. FLAT and L. H. SHARP keys (as far as six flats and six sharps.)

The second finger falls on A in the right hand, and on G in the left.

Order of study.

N.B. Right-hand scales to begin ascending, left-hand scales descending. Observe that the scales of E \flat and G \flat , R. H., and the corresponding scales of A and F \sharp , L. H., begin with the first and fourth fingers.

Key.	Hand.	Second finger on
F	R	A
G	L	G
B \flat	R	A
D	L	G
E \flat	R	A \flat
A	L	G \sharp
A \flat	R	A \flat
E	L	G \sharp
D \flat	R	A \flat
B	L	G \sharp
G \flat	R	A \flat
F \sharp	L	G \sharp

Scale of F. Right Hand.



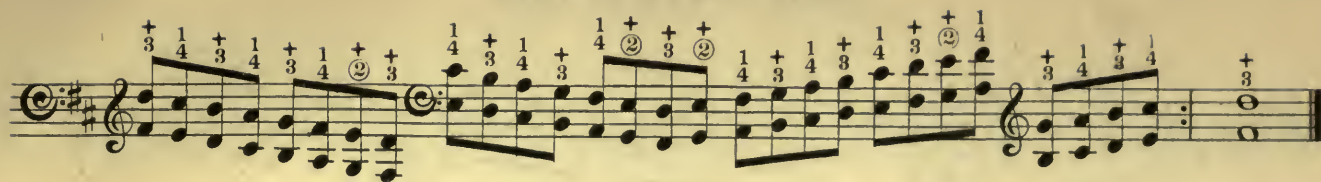
Scale of G. Left Hand.



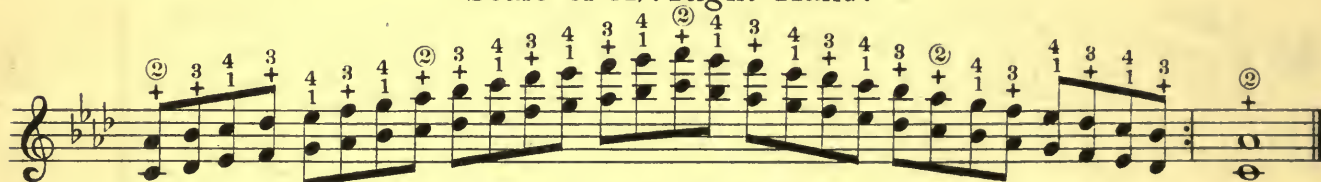
Scale of B \flat . Right Hand.



Scale of D. Left Hand.

Scale of E \flat . Right Hand.

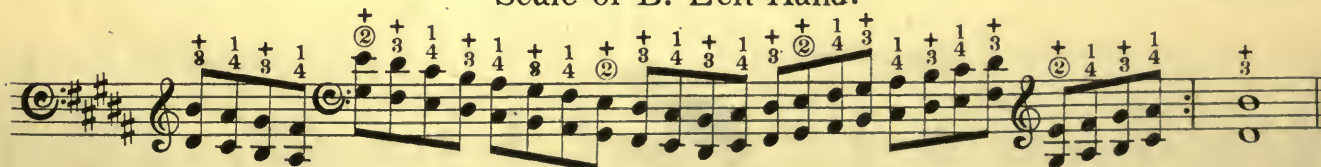
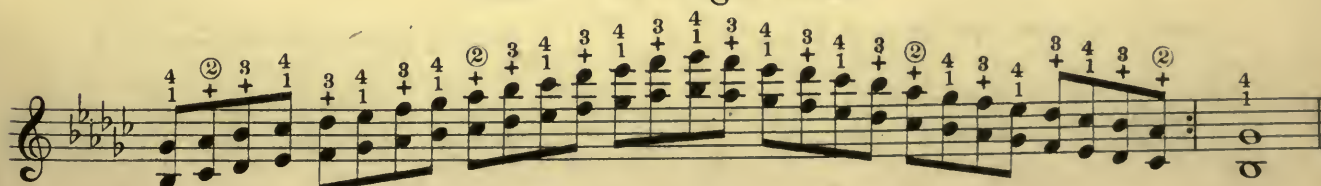
Scale of A. Left Hand.

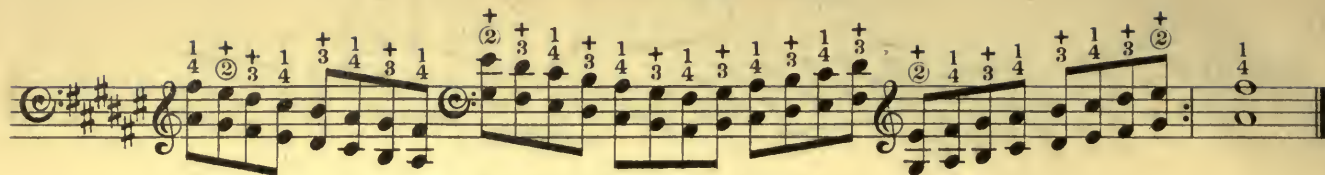
Scale of A \flat . Right Hand.

Scale of E. Left Hand.

Scale of D \flat . Right Hand.

Scale of B. Left Hand.

Scale of G \flat . Right Hand.

Scale of F \sharp . Left Hand.

The scale of C having no black key, the place of the second finger is immaterial. It is usually made to fall on C in the right-hand, and on G in the left.

Scale of C. Right Hand.



Scale of C. Left Hand.

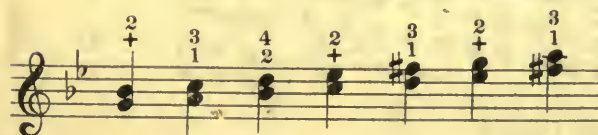
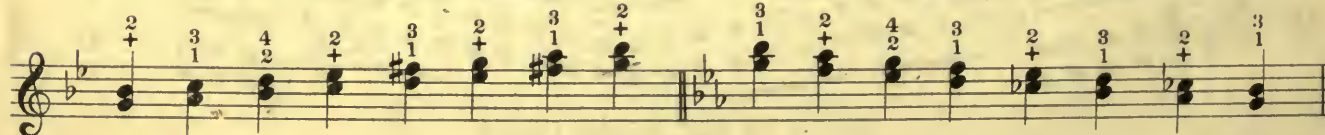
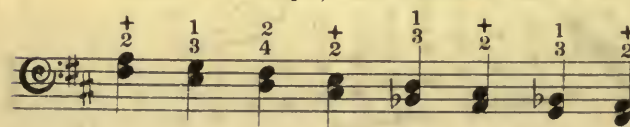
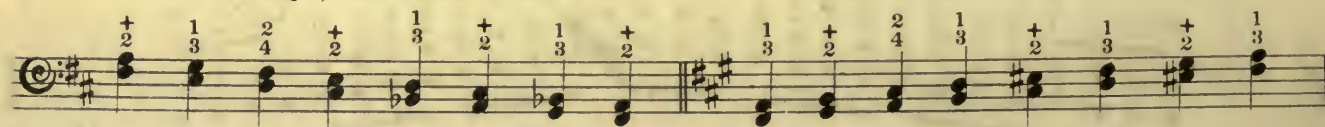


MINOR SCALES. THIRDS AND SIXTHS.

The succession of black and white keys in a minor scale varies according to the form, melodic or harmonic, in which the scale is written. In consequence of this diversity, no regular system of fingering is possible, and it is therefore necessary to learn by heart the place of the little finger in scales of thirds, and the second finger in scales of sixths.

The fingering of a right-hand minor scale in harmonic form corresponds to that of an *arbitrary* left-hand scale containing a major third and minor sixth, and having as many flats in its signature as the minor has sharps, or *vice versa*, but such arbitrary scales are seldom used. The following are examples.

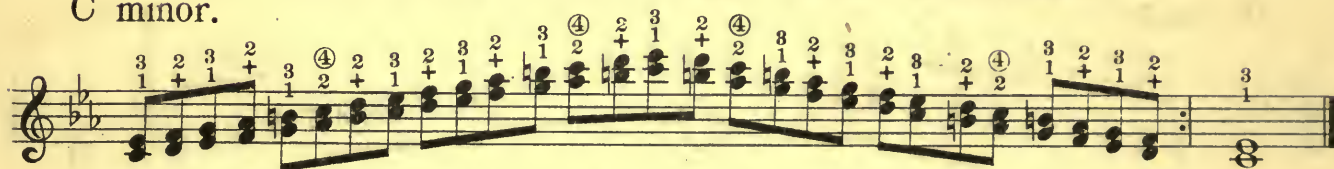
Scale of G minor, harmonic form. R. H.

Scale of E \flat major, with flattened 6th. R. H.Scale of D major, with flattened 6th. L. H.Scale of F \sharp minor, harmonic form. L. H.

Order of study.

Key.	Little finger on
C	C <u>1st</u> degree
A	B <u>2nd</u> "
D	E " "
F	G " "
E ^b	G <u>3rd</u> "
E	B <u>5th</u> "
G	D " "
B ^b	G ^b <u>6th</u> "
B	A [#] <u>7th</u> "
F [#]	E [#] " "
C [#]	B [#] " "
G [#]	F ^x " "

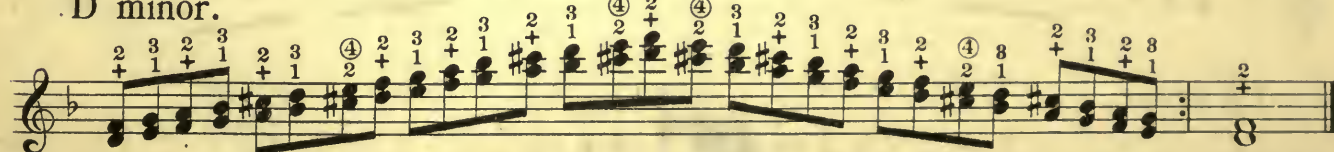
C minor.



A minor.



D minor.



F minor.



Scale having the little finger on the Third Degree.

E♭ minor.



Scales having the little finger on the Fifth Degree.

E minor.



G minor.



Scale having the little finger on the Sixth Degree.

B \flat minor.

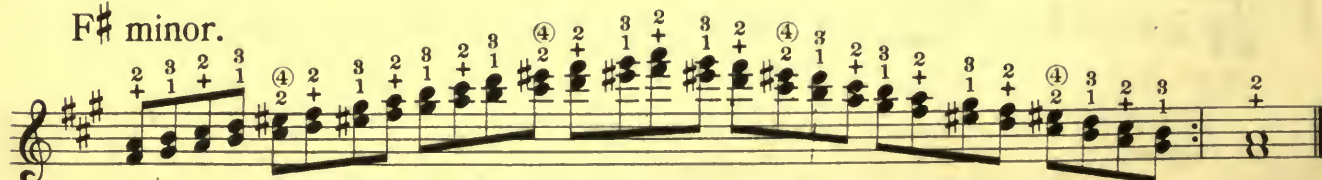


Scales having the little finger on the Seventh Degree.

B minor.



F# minor.



C# minor.



G \sharp minor.



Left Hand.

Key.	Little finger on
D	D 1 st degree
G	G " "
C	C " "
F	F " "
B \flat	B \flat " "
F \sharp	A 3 rd "
A	D 4 th "
E	A " "
C \sharp	A 6 th "
G \sharp	E " "
E \flat	C \flat " "
B	A \sharp 7 th "

Scales having the little finger on the First Degree.

D minor.



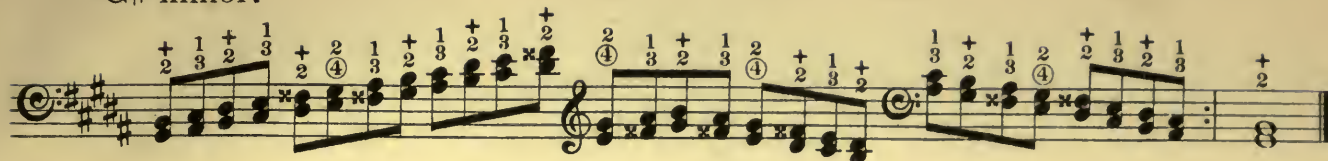
G minor.



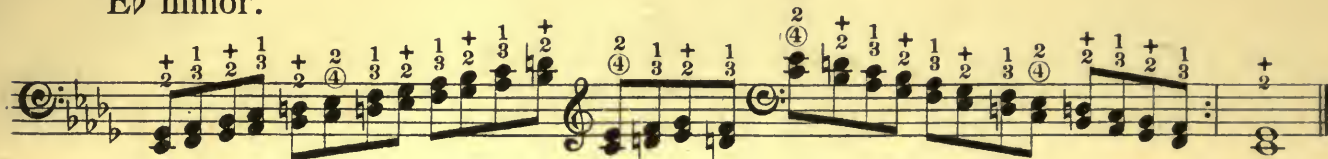
C minor.



G# minor.



Eb minor.



Scale having the little finger on the Seventh Degree.

B minor.



In order to play the above scales in the melodic form, it will be necessary to raise the sixth degree as well as the seventh in ascending, and to lower both degrees, so that they agree with the signature, in descending. The same fingering is available for both forms. The following examples will be a sufficient indication of the method of proceeding.

Scale of C minor. Right Hand. Melodic Form.



Scale of D minor. Left Hand. Melodic Form.



SCALES IN SIXTHS.

Order of study.

Right Hand.

Key.	Second finger on
E	E 1 st degree
B	B " "
F#	F# " "
C#	C# " "
G#	G# " "
E ^b	E ^b " "
F	A ^b 3 rd "
B ^b	D ^b " "
A	F 6 th "
D	B " "
G	E " "
C	A ^b " "

Scales having the second finger on the First Degree.

E minor.



B minor.



F# minor.



C# minor.



G# minor.

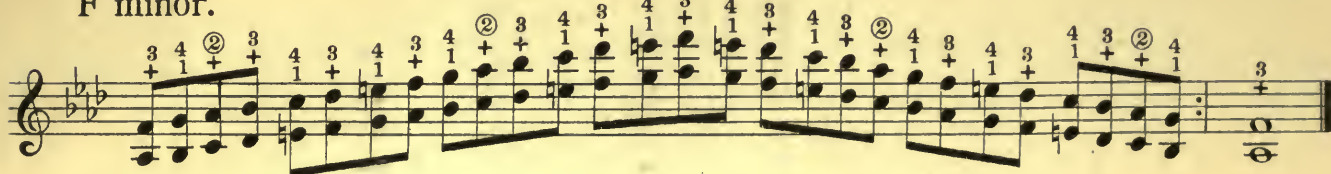


E♭ minor.



Scales having the second finger on the Third Degree.

F minor.

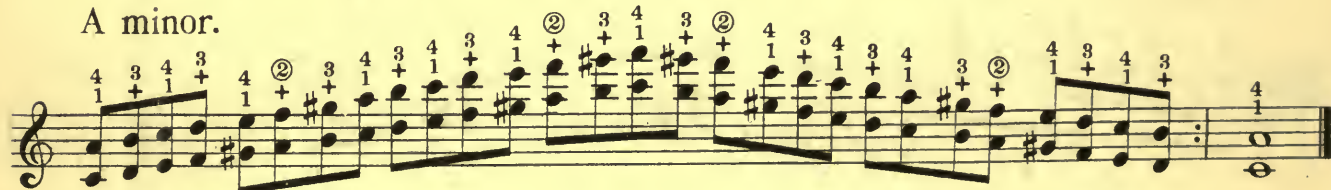


B \flat minor.



Scales having the second finger on the Sixth Degree.

A minor.



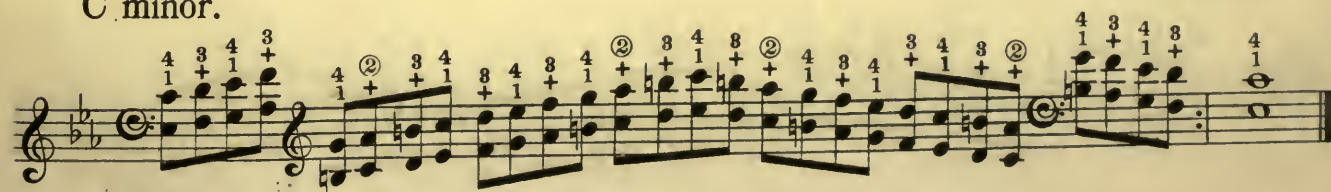
D minor.



G minor.



C. minor.



Left Hand.

Key.	Second finger on
A	A 1 st degree
E	E " "
F [#]	G [#] 2 nd "
F	A ^b 3 rd "
B ^b	D ^b " "
C [#]	G [#] 5 th "
G [#]	D [#] " "
E ^b	B ^b " "
C	A ^b 6 th "
B	G [#] " "
D	C [#] 7 th "
G	F [#] " "

Scales having the second finger on the First Degree.

A minor.



E minor.

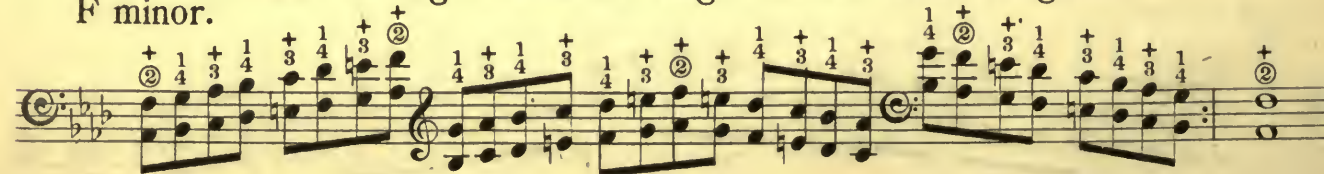
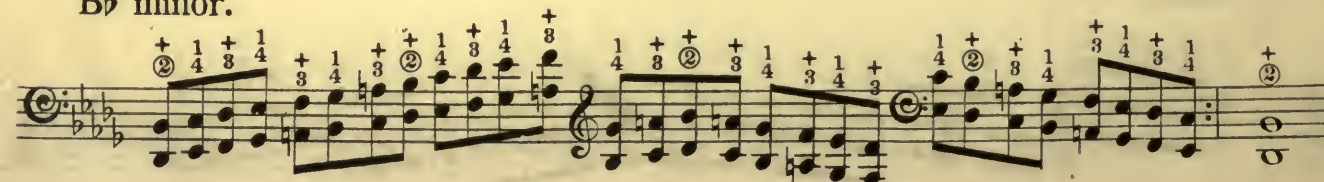


Scale having the second finger on the second Degree.

F[#] minor.

Scales having the second finger on the Third Degree.

F minor.

B^b minor.

19

19



19



19



19

19



19



19

19



19



19

CHROMATIC SCALES.

Chromatic scales of double notes are played in minor and major thirds, perfect and augmented fourths (or diminished fifths), minor and major sixths, and in octaves. They are all formed by combining certain single scales, which have to be practised separately at first. These separate scales are as follows.

SCALE N^o 1. Played with the 2nd 3rd and 4th fingers. RULE. The 4th finger is used on F and C in the right hand and on E and B in the left.

Right Hand.



Left Hand.

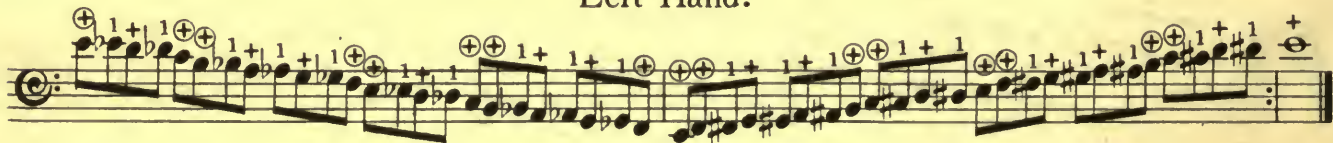


SCALE N^o 2. Played with the thumb and 1st finger. RULE. The thumb is used twice, on consecutive white keys.

Right Hand.

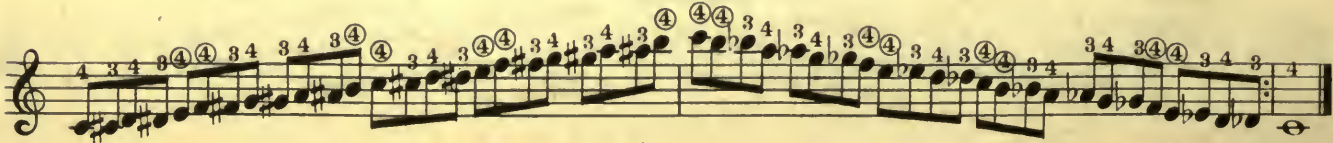


Left Hand.

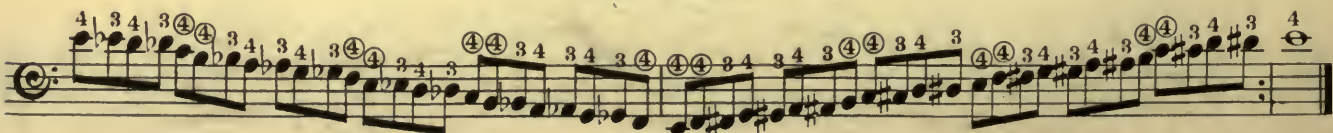


SCALE N^o 3. Played with the 3rd and 4th fingers. RULE. The 4th finger is used twice, on consecutive white keys.

Right Hand.

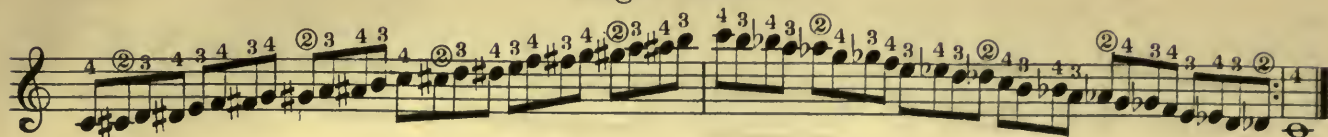


Left Hand.

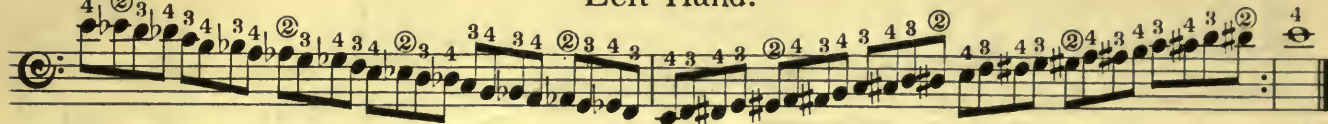


SCALE N^o 4. Played with the 2nd 3rd and 4th fingers. RULE. The 2nd finger is used on C[♯] and G[♯] in the right hand, and on E^b and A^b in the left.

Right Hand.



Left Hand.

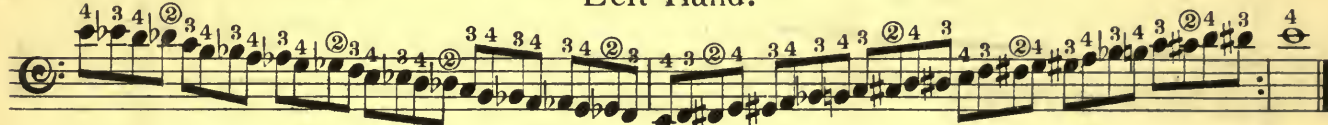


SCALE N^o 5. Played with the 2nd 3rd and 4th fingers. RULE. The 2nd finger is used on B^b and E^b in the right hand, and on D^b and G^b in the left.

Right Hand.



Left Hand.



The different combinations of these scales are made as follows.

The scale in Minor Thirds employs Scales 1 and 2.

Right Hand.



Left Hand.



The scale in Major Thirds employs Scales 1 and 2.

Right Hand.

Scale I. 3
Scale II. ⊕

Left Hand.

Scale II. ⊕
Scale I. 3

The scale in Perfect Fourths employs Scales 1 and 2.

Right Hand.

Scale I. ④
Scale II. ⊕

Left Hand.

Scale II. ⊕
Scale I. ④

Scales of perfect fourths for the left hand are seldom met with, as they do not form satisfactory progressions with an upper part in the right hand. Fourth in the right hand do not sound well unaccompanied, but taken together with a single scale in the left hand they form a succession of chords of the sixth, which is frequently employed, for example.—



The scale in Augmented Fourths (or diminished fifths) employs Scales 1 and 2.

Right Hand.



Left Hand.



The scale in Augmented Fourths may also be played by combining Scales 2 and 5. This method is more suitable for small hands.

Right Hand.



Left Hand.

Scale II. ⊕
Scale V. 8

The scale in Minor Sixths employs Scales 2 and 3.

Right Hand.



Left Hand.

Scale II. ⊕
Scale III. ④

The scale in Major Sixths employs Scales 2 and 4.

Right Hand.



Left Hand.

Scale II. 1
Scale IV. 4



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EDITED BY
SIR JOHN STAINER.

IN ISSUING this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

					s.	d.
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